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The Original Catalogue of The Hanna Sale of Indo-Persian pictures and manuscripts

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INSTITUTION
852.

CATALOGUE

OF

INDO-PERSIAN PICTURES AND MANUSCRIPTS,

PRINCIPALLY OF THE

FIFTEENTH, SIXTEENTH, AND SEVENTEENTH CENTURIES

BY

NATIVE ARTISTS,

COLLECTED BY

COLONEL H. B. HANNA.

DOWDESWELL AND DOWDESWELLS,
160, NEW BOND STREET, LONDON.
May, 1890.

Freer Gallery of Art
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MOST of the Pictures here exhibited were painted in the reigns of the three great Moghul Emperors, Akbar, Jehángir and Sháhjahán, when Art, thanks to the encouragement which it received at the hands of these monarchs, attained to a very high point of development.

A few are of older date—the Portraits of Tamerlane and of his son Jalaluddin Miran Shah, and the pictures of Tamerlane and his counsellors, and of Abu Said Mirza, Tamerlane's great-grandson, hunting by night. There are also the portraits of several later Emperors and Kings of Delhi, and those of their viziers and generals—Sháh Alám, Jehánder Sháh, Bahárdar Sháh, Nawáb Zulfigar Uddaula, Saftár Jung and others—but the pictures, as distinct from the portraits, may be said to have been all painted in the latter half of the sixteenth, and the first half of the seventeenth century.

From the Ayeen Akbari—the Institutes of Akbar—we learn how great a value was set upon painting by that enlightened ruler, who, in the midst of endless wars and the pressing cares of civil government, still found time to inspect, week by week, the work of the artists whom he had drawn to his Court.

The names of these artists, both Mahommedan and Hindú, are preserved in the Ayeen Akbari, and the signatures of nearly all of them are attached to the pictures in my copy of the Rámáyana, which book, taking into account the large salaries allotted not only to the men who painted, but also to the men who wrote it and the gratuities given on the completion of every worthy production of their pencil or pen, can hardly have cost the Emperor less than £20,000.

But Akbar employed not only Mahommedan and Hindú artists, he had Italians also in his service, and their hands can be traced in several of my pictures, notably in "The Madonna descending near a Hindú Temple," in the "Angels ministering to Christ," and, I think, in the picture of "Akbar as a boy,"—he was only fourteen when he came to the throne—"hunting by night,"—and in that which I have entitled "A Village Scene." The borders of the three last named pictures are of singular beauty, and I hold them and the painting of Jehángir in his Palace to be the gems of my collection, for that, in which a crowd of indignant citizens are seen appealing to Jehángir against the removal of their favourite elephant, and the Emperor Sháhjahán and his son Dára, surrounded by a multitude of armed men, though marvels of drawing, lack the charm of colour in which the others excel.

Apropos of the colours used by the artists of those days, I may mention that, it is believed, they owe their wonderful brilliancy to pounded precious stones. Whether this be so or not, it is clear, from the perfect state of

preservation of many of my pictures, that great care was bestowed upon the preparation of the pigments employed.

For thirty years I have been engaged in making this collection, and, during most of that time, I have had the pick of the market, dealers from all parts of India giving me the first choice of their wares.

Many of my pictures must have belonged to the Royal Library at Delhi, and were sold by the English authorities, or carried off by the mutineers after the Siege. Others again may have been stolen from the Palace at Agra when the Játs plundered that city in the eighteenth century. Among my books, the Rámáyana belonged to Akbar, the Korán to Jehángir, and the battles of Mahomet to the Nawábs of Oude. This, too, disappeared in the Mutiny, and was only recently unearthed in a remote village. Indeed, many of my books and pictures I have discovered in out of the way places, whilst great cities, where such things might fairly be looked for, have not yielded one to the most patient search.

My pictures are not the first that have been brought to England from India; the British Museum, the South Kensington Museum, and the India House have each a few, but none to compare with the best of mine, and those they possess are of no special historic interest, whilst in the large collection here exhibited the whole life of India, in its great days, lives before our eyes, and the student of History can learn as much from them as the student of Art.

H. B. Hanna.

MANUSCRIPTS.

1. Rámáyana, or Story of Ráma.

A magnificent copy in Persian, containing an account of Ráma's battles with Rávana, the demon King of Lanka, or Ceylon, to rescue his wife Sita. Translated from the original Sanskrit under the special orders of the Emperor Akbar about A.D. 1582, and profusely illustrated by the leading artists of those days. The book contains 129 full-page miniatures, exquisitely drawn and illuminated in the highest style of Persian art, far superior to anything of the kind in the British Museum, or South Kensington Museum, or amongst the Oriental manuscripts in India House. The Emperor Akbar's, Sháhjahán's and Sháh Alám's seals are affixed to the first and last pages of the work, and the pictures are signed by the artists. The Jeypoor Razm Náma, which is a little larger, and contains 169 miniatures by the same artists, cost Akbar more than £40,000. This great work, like the Jeypoor Razm Náma, was probably stolen from the Palace at Agra when the Játs plundered that city in the eighteenth century.

2. Hámlai Hydri, or Wars of Mahomed.

This remarkable book belonged to the Nawabs of Oudh, and was carried away from Lucknow in 1857 by the mutineers. It contains forty-five exquisite pictures in the best Indo-Persian style. This is one of the most interesting books in my collection, both as regards the subject and the beauty of the pictures.

3. Sháh Náma, or History of the Kings, in 2 Vols., by the poet Firdausi.

From the royal library of Bahádar Sháh, the last crowned descendant of the Moghul emperors. Taken at the storming of Delhi in 1857. Each of the volumes contains thirteen beautifully coloured pictures.

4. Korán.

This book belonged to the Emperor Jehángir, and is in Arabic characters. A splendid MS. written in black, red, and gold, with every page superbly ornamented, and two exquisitely illuminated opening pages. It is a magnificent example of Oriental art.

5. Select Poems of Kemal, Salman, Hafiz, and Kásim-ul-Anvár.

07.625

Neatly written in Nastalik characters, and containing eight beautifully executed miniature pictures and illuminations in the best Persian style. A very old copy of the fifteenth century.

6. Ajáib-ul-Makhlúkal, or Wonders of Creation.

07.625

This remarkable book contains over 300 curious illustrations of men and monsters, of beasts, birds, and fishes, and of the vegetable creation. This copy was written and illustrated last century.

7. Surwar-ul-Kawákib.

This book contains fifty-six maps of the constellations, and a description of the fixed stars. A very old copy of the fifteenth century. 07.626)

8. Treatise on Hindú Mythology.

07.627

This copy contains forty very quaint miniatures, and many prettily illuminated pages.

9. Album, Indo-Persian, containing one Italian engraving, 28 Indian paintings, 16 calligraphies. See Music. hist: Persian Mus. ST 1588. (G.D.G.)

CATALOGUE.

1. The Emperor Jehángir in his Diwán-i-Khás, or Hall of Private Audience. A.D. 1605—1628.

2. Portrait of the Emperor Jehángir. A.D. 1605—1628.

3. Rájá Nawál Rai Bahádur.

4. Wild Beasts killing their Game.

5. The Iron Pillar.

This pillar, which stands in the centre of the Mosque of Kutbu'l Islam, is believed to date from the 4th century after Christ, and to have been erected where it now stands by Anang Pál A.D. 1052.

6. Portrait of the Emperor Sháhjahán. 1628—1658.

7. Zenana Scene with fireworks (a fragment).

8. Evening—Lovers.

Illuminated Back.

9. Tamerlane and his most trusted Counsellors.

He invaded India in 1398, and committed great atrocities.

10. Amir Teimúr, called Tamerlane, Khan of Tartary. A.D. 1377—1414.

11. A Native Chief and his Son.

12. Tiger Shooting (a fragment).

07.586 Fine specimen of the "Ek Bál Kalam"—one-haired brush.

13. A Persian Princess.

07.587

14. A Rajpútána Sepoy of the 18th Century.

07.588

15. The Tomb of Shekh Salím at Fathpúr Sikri.
Died A.D. 1571.

07.192

16. Fight on the Banks of a River.
Very old.

07.193

17. David.

07.194 Illuminated Back.

18. An Incantation.

07.195

19. The Emperor Sháhjahán (1628—1658) and his son Dára.

Etching painting.

20. Prince and Princess on Horseback.

21. Angels ministering to Christ. Painted in Akbar's reign, 1556—1605.

Illuminated Back.

22. The Madonna descending near a Hindú Temple.

End of the 16th century.

23. Deer-stalking by Night. The young Emperor Akbar on Horseback. A.D. 1556—1605.

24. Composite Horse.

25. Village Scene.

End of the 16th century.

26. Tuti Begum, a Persian Princess.

27. The Emperor Jehángir and the Persian Envoys.

When Jehángir succeeded his father Akbar, the Persians had thoughts of invading India, but sent first envoys to ascertain what manner of man the new Emperor might be. Jehángir divining their purpose, received them holding a tiger under each arm.

28. Jehángir standing on the Globe. A.D. 1605—1628.

Painted on vellum.

28a. Portrait of Sháh Alám. 1707—1712.

29. Emperor Jehángir and Elephant.

Citizens appealing to Jehángir not to deprive them of their favourite Elephant, Kanjár.

30. A Rescue.

31. The Diwán-i-Khás. Delhi.

32. Rájá Jaswant Singh hunting.

Raja of Jodpúr in the reigns of the Emperors Sháhjahán and Aurungzeb.

33. Zenana Scene with Dancing Boy.

Illuminated Back.

34. A Woman grinding corn.

35. The Emperor Humáyan's Tomb. A.D. 1530-1556.

36. Khusrao and his wife Shiri.

The Loves of Khusrao (Chosroes), and Shirin (Irene), daughter of the Greek Emperor Maurice, from the subject of one of the Poet Amir Khusrau's metrical romances. (Died A.D. 1315).

37. Girls dancing before the Emperor Sháhjahán.

38. Lovers.

39. Queen Kaulapáti halting at a Well.

40. A Blind Man.

41. Princess, Dancers, and Musicians.

Illuminated Back.

42. Abu Said Mirza hunting by Night. Great Grandson of Teimúr. 1443—1463.

43. Girl carrying Basket.

44. A Boy.

45. Emperor Jehángir hawking. 1605—1628.

46. Durga or Káli. Wife of the God Siva.

47. Zenana Scene.

48. Nawáb Ahmed Buksht Khan.

49. Threefold Picture of the Goddess Devi and Demons.

50. Rustam rescuing a Man swallowed by a Dragon.

51. The Táj Mahál, near Agra.

Tomb of Mamtáz Mahál, wife of the Emperor Sháhjahán.

52. Zulfigar Agai, Sultan of Turkey.

Painted on vellum.

53. Rámá and his Allies, the Bears and Monkeys, before Lanká.

Rama, an incarnation of Vishnú, the hero of the Rámáyan.

54. Composite Camel.

55. Hindú Money Lender and his Mahomedan Clients.

56. Mahárájá Bikram Sohai of Napál.

57. Nurjahán. Wife of the Emperor Jehángir.

58. A Yogi. A Holy Man, a Worshipper of Siva.

59. A group of Rajpútána Women.

60. A Moonshee.

61. The Prophet's Tomb at Medina.

62. Mahomet. 622-632.

63. A Princess in Gold Dress.

64. A Chinaman at the Court of Akbar.

65. Jaláluddin Mirán Shán. Son of Teimúr. A.D. 1414-1417.

66. A Fairy waking a Prince.

67. Rákshasas, gigantic and malignant demons.

07.228

68. Night Hunting Scene.

07.229

69. Royal Musicians.

07.230

70. Mahommed Shah. A.D. 1719-1748.

07.231

71. Terrace Scene.

07.232

72. Saftár Jung. Vizier of the Emperor Ahmed Sháh. A.D. 1748-1754.

07.233

73. Tuklakabád. The Delhi of the Tuklak Dynasty. A.D. 1321-1412.

07.234

74. A Tonga of the Olden Days.

75. Lady, Child, and Attendant.

76. Ahmed Khan Duráni. King of Kándahár—The Victor of the Battle of Panipat. A.D. 1761.

77. The Poet Sádí and his Family.

Author of the Gulistán, or Rose Garden, and other works.

78. Women Bathing.

79. A Sketch of a Warrior.

80. Lady, Attendant, and Musicians.

81. Amál-i-Mir. A celebrated Hunter in the time of Akbar.

82. Lady and her Attendants.

Etching Painting.

83. A Sick Man and his Wives.

84. Nawáb Roshanu'd Daulah.—The Builder of the Golden Mosque at Delhi. A.D. 1721.

85. The Emperor Báber and his Army. A.D. 1491—1530.

86. Emperor Báber; sixth in descent from Tiemúr. The Moghul Empire dates from this reign. A.D. 1525.

Painted on vellum.

87. A Girl by the Waterside.

88. Hindú Ráo.

A Delhi Merchant, who built the house on the Ridge, which was the key of the English position, during the siege of that City.

89. Mecca.

90. A Braminah Bull.

91. Krishná. An Incarnation of Vishnú.

92. Rustam slaying a Dragon.

93. The Emperor Jehángir. A.D. 1605—1628.

94. A Cavalry Skirmish in olden days.

95. Women Bathing.

96. Princess and Child.

97. A Moonshee.

98. Study of Birds.

99. Sirdar Lal Singh: one of Runjeet Singh's famous Seik'h Generals.

Painted at the commencement of this century.

100. The Emperor Aurungzeb. A.D. 1658-1707.

100a. Tippoo Sultán.

Painted by an English Artist in 1802.

101. The Marriage of Ráma and Sita.

Illuminated Back.

102. Deer-stalking by Night.

103. The Emperor Jehánder Sháh and his Retinue.

A.D. 1712-1713.

104. Tamerlane attacking Fort Gushanj, end of 15th century.

105. Nádir Shah, King of Persia.

Captured Delhi and massacred its inhabitants, A.D. 1739, in revenge for an attack made on his followers; 100,000 are said to have perished on that awful day.

106. A Mourner.

107. The Emperor Jehángir in his Palace. A.D. 1605-1628.

Illuminated Back.

108. Akbar II., King of Delhi. A.D. 1806-1837.

109. Sippi Dár Khán.

110. Shendar Khan.

A distinguished officer in Jehángir's reign.

111. Badshah Mahinddin Qadári.

112. Mahratta Chief and Lady.

113. A Fortune-Teller.

Illuminated Back.

114. The Murderer of Major W. Frazer. A.D. 1833.

115. The Emperor Roushen Aktár Mohammed Sháh, 1719-1748.

116. Forest Life.

117. A Terrace Scene.

Illuminated Back.

118. Bahádur Sháh. Last King of Delhi, 1837-1857.

Taken by Hodson, near Hamáyan's Tomb, after the assault and capture of that city in September, 1857.

119. A Prince and his Attendants.

120. Sayád Sháh.

Grandson of Mahinddin Qadári.

121. The Emperor Aurungzeb, (Alámgir.) A.D. 1658-1707.

122. A Jeweller in the time of Sháhjahán.

123. The Flood.

124. The Adoration of the Magi.

125. Nawáb Zulfigar Uddaula.
Vizier of Jehándar Sháh.

126. A Millstone Cutter.

127. Emperor Jehángir as Prince Salim.

128. A Composite Sheep and Demon.

129 No. 28a See ante

130 " 100a See ante

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